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TABLE OF CONTENTS

Acknowledgements	7
Business Sponsors	9
Antiques Show Committee	11
Benefactors and Sponsors	13
Peabody Museum of Salem Trustees	15
The Orozimbo: A Peabody Crown Jewel by S. Robert Teitelman	17
The Peabody Museum's New Gallery of Maritime Art: Drawn from the Sea by Daniel Finamore and Paul Winfisky	21
Exhibitors	25
Floor Plan of the Exhibition Areas	26
Index to Advertisers	51

FOREWORD

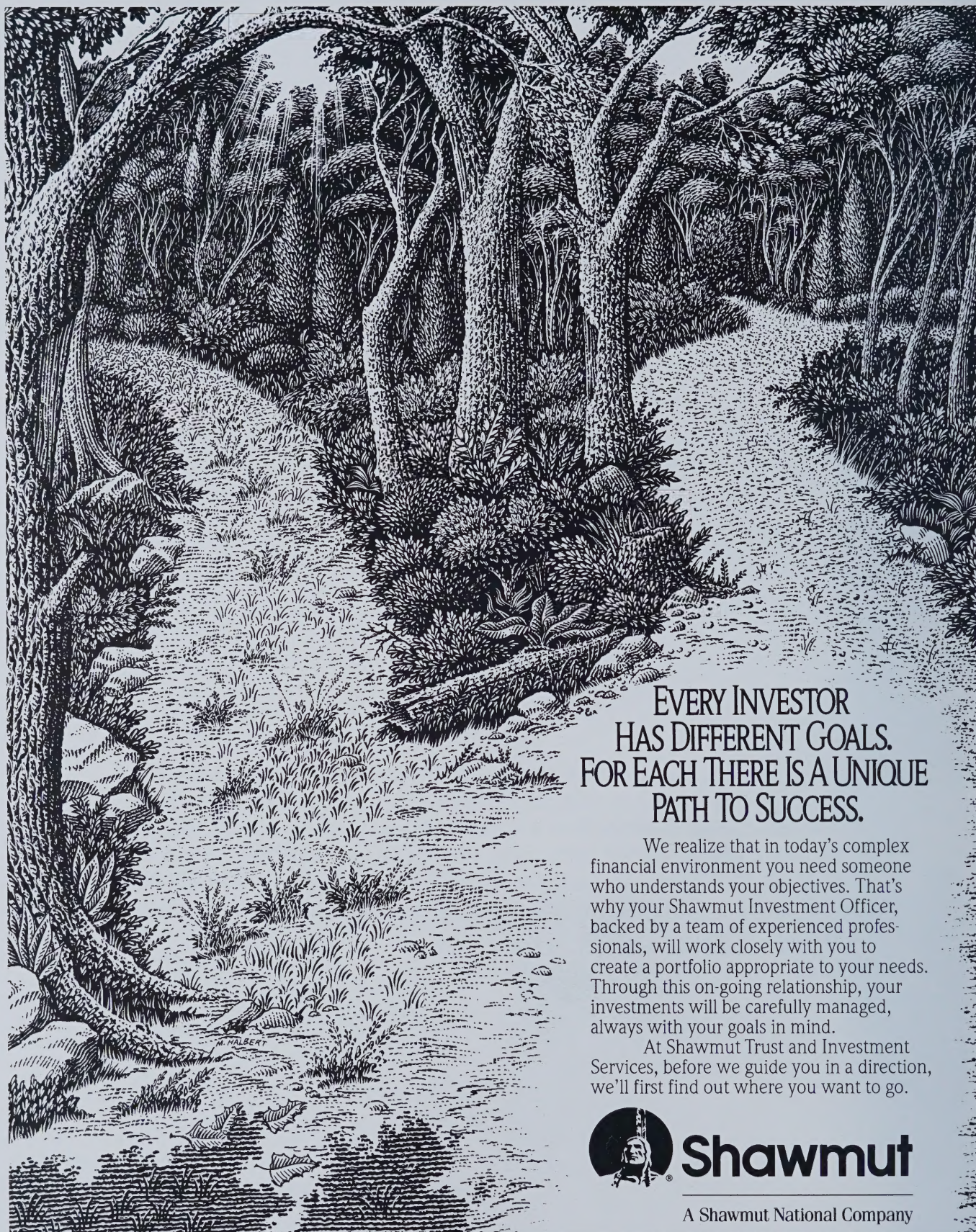
It is my pleasure to express the gratitude of the Museum to the countless volunteers who have worked with such enthusiasm to produce this year's Annual Antiques Show. Their efforts have made the Show a success for many years and we thank them all for their continued support and interest. We are also very appreciative of the individuals, businesses and organizations who have contributed so generously. With such tangible support and good will, the Peabody Museum will continue to flourish and prosper.

Peter Fetchko

Peter Fetchko
Director

Cover: Liverpool creamware jug, c. 1805-10
Hand-enameled ship portrait of the
"OROZIMBO of BALTIMORE,"
impressed "HERCULANEUM"

Collection of The Peabody Museum of Salem



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- Christine Vining, our marvelous Show Manager, who does so much more than manage the show.
- The Exhibitors whose high standards have made this Show a continuous success.
- Mrs. L. James Zieff and Mrs. John Sanidas who organized and produced the delicious food for the Preview Party.
- The caterers and others who donated food to the Party.
- Mr. John Sanidas for his efficient management of the bars and bartenders.
- Mr. Daniel Finamore and Mr. Paul Winfisky, Curators of Maritime History, for their article on the new Gallery of Maritime Arts and Mr. Robert Teitelman for his article on The Orozimbo.
- Mr. Philip C. Lowe for his most interesting and informative seminar.
- Mr. Dan Slade, Mrs. Bette Leistinger, Miss Robin Cennerazzo, Mrs. Brenda Waslick and the entire staff of the Cricket Press for their invaluable advice and patience in producing the catalog, invitations and tickets for the Show.
- Mrs. Robert M. Rumpf and her talented flower arrangers for their beautiful decorations.
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- Mrs. Tom Bleasdale and Mrs. Dana Summerville for their help and guidance.
- Mr. Donald Cox, head of Museum Security, and his staff for their enthusiastic cooperation during the Show.
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THE OROZIMBO: A Peabody Crown Jewel

By S. Robert Teitelman

The Peabody Museum of Salem has the oldest and largest public museum collection of English export pottery with American patriotic designs made in the Liverpool and Staffordshire areas between 1780 and 1820. The collection dates from 1801, when Captain George Hodges, a member of Salem's East India Marine Society, presented the organization with a pair of splendid creamware bowls decorated on the exterior with four historical designs and inscribed on the interior, "*Salem/East India Marine Society/Instituted 1800*." Since the Peabody Museum traces its origins back to that society, it is the only major public museum having presentation pieces of the period that are part of its own heritage.

A number of items in the collection predate the Salem bowls. The earliest is a plate, circa 1780, displaying a variant of an important Revolutionary War cartoon relating to the British occupation of Philadelphia in 1778.

The collection is well balanced, excelling in maritime subjects, particularly large presentation jugs with named naval or merchant vessels. In that area it has no equal, and the "crown jewel" is the "*Orozimbo of Baltimore*" (Figure 1).

One of a pair, the Peabody Museum's *Orozimbo* jug was produced at the Herculaneum factory in Liverpool circa 1805-10 for E.P. Gardner, whose initials are painted under the spout. Gardner probably was the vessel's first master.¹ Built at Mathews County, Virginia, in 1805, the 534-ton, three-masted ship *Orozimbo* received

her inspirational name after a "defiant" eighteenth-century fictional "character of high moral standards."² For twenty-seven years the vessel was engaged in trade between Baltimore and Liverpool; she was then converted to a whaler and made eleven voyages out of New Bedford between 1832 and 1860.³

Of the hundreds of surviving Liverpool-style jugs with ship motifs, only a few bear hand-painted portraits of vessels. The remainder contain a variety of transfer-printed engraved stock designs of brigs, barks, sloops, square-riggers, and so on, which do not depict specific vessels even though a true name is inscribed beneath the engraving.

I know of only nine American market pieces circa 1796-1810 executed by the same unknown Liverpool Herculaneum ceramics artist who skillfully portrayed the *Orozimbo*. All share characteristics that can be read as the artist's signature: a calligraphic feathery scroll-like rendering across the base of the paintings; meticulous attention to hull and rigging details, but an absence of shrouds on the opposite side of the vessels; color palettes; wave patterns; and a definite unnatural separation of dark foreground and lighter background waters at the vessels' extended water line.

A Herculaneum factory-impressed mark appears on the underside of the *Orozimbo* jugs. Unfortunately, no known factory records show either the original order for the pieces or the production methods used by the cer-



Figure 1. Liverpool creamware jug: hand-enameled ship portrait of the "OROZIMBO of BALTIMORE," transfer-printed "APOTHEOSIS," after an engraving by John J. Barralet, 1802, initials "EPG" and a variant of the great seal of the United States. Impressed "HERCULANEUM." c. 1805-10., H. 11¼". Ex. Coll. Rodman Nichols. Peabody Museum of Salem. Identical jug is in the collection of Mariner's Museum, Newport News, Virginia.

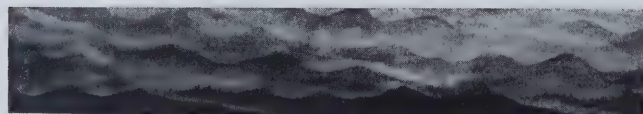


OROZIMBO, OF BALTIMORE.

Figure 2. "OROZIMBO of BALTIMORE." Watercolor. c. 1805-10. H. 18, W. 25". Artist unknown, probably a Herculaneum factory artist. Mariner's Museum, Newport News, Virginia.

amics artist—that is, whether the hand-painting on the jugs was done from life, from a drawing, or from other sources.

The mate to the Peabody Museum's *Orozimbo* jug is in the Mariner's Museum at Newport News, Virginia. A watercolor of the *Orozimbo* (Figure 2) acquired by that museum in 1978 reveals an image of the vessel virtually identical to the jug portrait, especially in the unique treatment of the water, but there is one obvious exception. In the watercolor, men are standing on the deck near the bow. They are not present on the jug. However, like figures do appear on most of the other ship-portrait jugs done by the artist.



OROZIMBO, OF BALTIMORE.

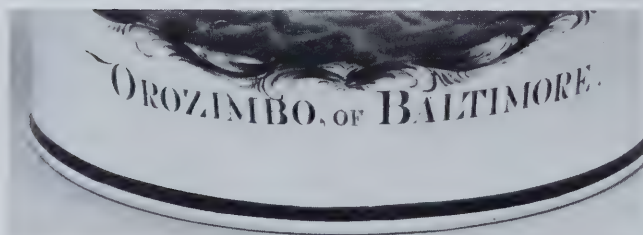


Figure 3. (above) Hand-painted inscription on the *Orozimbo* watercolor. (below) Hand-enameled inscription on the *Orozimbo* jug.

Another variance is found in the *Bs* of the inscription. While the *Os* with their special embellishment on the upper left, and the *Rs* with their restrained semicircular diagonal legs, resemble each other, the *B* in Baltimore



Figure 4. Hand-enameled inscription beneath the painted ship portrait of the "ORESTES." Liverpool creamware jug. Impressed "HERCULANEUM." c. 1805-07. H. 10 1/8". The "Orestes," a 138-ton three-masted schooner, was built in Baltimore, 1805. Author's collection.

is different (Figure 3). It has an open upper bowl in the watercolor but a closed upper bowl on the jug, perhaps so that it more aesthetically complements the busy scrolls in the design immediately above.

I have carefully studied innumerable hand-enameled inscriptions on Herculaneum pieces used for the American market. Those with the same distinctive *Os* (Figure 4), *Bs*, especially *Rs*, and even *Ps* in an open and closed bowl combination (Figure 5) were very limited in number and found only on the most exceptional

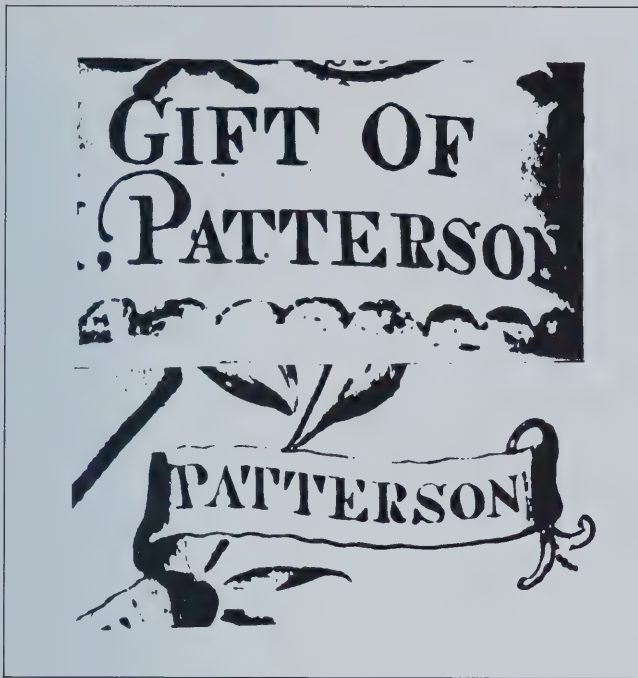


Figure 5. Details of a hand-enameled inscription showing the combination of an opened and closed bowl P on a completely hand-decorated "Patterson" armorial Liverpool Herculaneum jug. c. 1800. H. 9 $\frac{3}{8}$ ". Author's collection.

"special-order" presentation items—large transfer-printed jugs and examples with hand-painted principal designs incorporating ships, armorials, and individuals—strongly indicating that the same highly competent artist who painted those inscriptions did the entire hand-decoration on each piece. Moreover, in the case of the *Orozimbo* watercolor and jug, where the resemblance of the vessel, the water, and the inscriptions are so strikingly similar, it was the Herculaneum ceramics artist who, in all probability, prepared the watercolor as a preliminary drawing.

John O. Sands, former Curator of Collections at the Mariner's Museum, wrote in 1986 regarding the *Orozimbo* watercolor, that it probably "served as the source material for the decorator . . . that executed the jugs."⁴ My evidence takes his premise one step further: that the watercolor was the work of a Herculaneum artist who most likely executed jugs.

Why is the *Orozimbo* such a "crown jewel?" Like no other Liverpool jug, its rich color, graceful lines, and handsome details instantly excite the interest of both novice and serious collector. While the Anthemion border and simple black accent lines define the jug well, it is the ship that majestically dominates the piece without being overbearing. By astutely interrupting the intricate top border with a rather plain spout, the artist created a surprising sense of openness and movement of the ship.

However, a common technical flaw—call it artistic license taken by many marine artists and engravers—defiantly flies the extended flags and pennant into, instead of with, the wind that drives the vessel.

The *Orozimbo* is one of the most outstanding Liverpool jugs produced for the American market. It displays the finest Herculaneum ship portrait, documents the name of a well-known merchant vessel and her master and home port (the combination is very rare), and in addition, reflects an important chapter in our social history. After George Washington died in December 1799, the country went through a period of mourning, during which memorials to him became popular themes in the decorative arts. On the reverse side of the jug is a transfer-printed memorial design entitled "Apotheosis," meaning deification. Father Time is shown raising the shrouded Washington from his tomb while an angel points to rays of glory. An American spread eagle, a variation on the great seal of the United States, completes the handsome assemblage of designs.

Although her useful life has long passed, the aesthetic life of the *Orozimbo* continues to reign supreme.

S. Robert Teitelman is an attorney, author, lecturer, and collector.

Printed with permission of S. Robert Teitelman.

ENDNOTES:

¹Although the "Orozimbo" was built in 1805 it first appeared in Lloyd's Register in 1807. "E Gardner" was listed as Master from 1807 until 1810.

²"Orozimbo: A riddle solved," *The Mariner's Museum Journal*, Fall 1986, Vol. XIII No. 3, Newport News, Virginia, p. 17.

³*Ibid.*

⁴John O. Sands, "The Orozimbo Jug," *The Mariners' Museum Journal*, Spring 1986, Vol. XIII No. 1, Newport News, Virginia, p. 12.

New Guinea, wood carving
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MARITIME ART IS DRAWN FROM THE SEA

By Dan Finamore and Paul Winfisky



Chelsea Creek, an oil painting of the Chelsea, Massachusetts, waterfront by Robert Salmon in 1832. The painting is one of the pieces featured in *Drawn from the Sea: Images and Artifacts from the Maritime Collection* at the Peabody Museum of Salem. Salmon enjoyed great success and recognition with his depictions of the Boston waterfront between 1830 and 1840. Salmon painted this image for Henry H.W. Sigourney, director of the Chelsea Ferry Co., who owned the large white house on the bank. The exhibition of unusual and seldom seen pieces from the museum's collection opens December 6, 1990 and runs through the end of May, 1991.

Photo: Mark Sexton, Peabody Museum of Salem

With great fanfare and aplomb, the museum is preparing to launch its new GALLERY OF MARITIME ARTS on December 6, 1990. This new gallery is dedicated to the exhibition of fine marine art from both the museum's collection and loans. Several exciting programs are already scheduled for the gallery, where exhibitions will change approximately every six months and explore topics and mediums as varied as nineteenth-century European and American marine paintings and a photographic essay of modern workers in the fishing industry. The new gallery and its kick-off exhibit, *Drawn From the Sea: Images and Artifacts from the Maritime Collections*, will be housed in the recently redesigned Loring Room located above the main entrance on the second floor of the Dodge wing.

★ ★ ★ ★ ★

When the members of the East India Marine Society decided to start a museum of "natural and artificial curiosities," their thoughts were on the exotic objects that were trickling back to Salem on vessels returning from trading voyages around the globe. In a nineteenth-century New England trading port where fishing and shipbuilding were every man's business, curiosities such as a platypus skin, a mummified ibis, and a war club from Tongataboo won instant places of honor in the society's exhibit hall.

The more mundane objects connected with maritime life — the logbooks, ship models, plans, navigational instruments, and charts — entered the Society's collection for another purpose. As with other marine societies of the period, the East India Marine Society acted as a clearinghouse of information for captains navigating in

the *Banks*, which illustrates the heyday of Marblehead as an important fishing port.

Robert Salmon and Fitz Hugh Lane are other artists of the Boston and North Shore scene featured in the exhibit. Of particular interest is Salmon's small 1832 painting on panel of the Chelsea, Massachusetts, waterfront. Commissioned by Henry H.W. Sigourney, then a director of the Chelsea Ferry Company, this picture shows Salmon's attention to detail and portrayal of an intimate landscape, which includes the stately white structure on the river bank that is Sigourney's house.



On the Deck of the Yacht Constellation, John Singer Sargent's 1924 watercolor shows Herbert M. Sears, Commodore of the Eastern Yacht Club from 1914 to 1924, aboard the club's most renowned craft. Sargent's placement of his subject in a maritime setting and the ease with which he portrays the vessel's deck and mast indicate his familiarity with ocean travel.

Photo: Mark Sexton, Peabody Museum of Salem

During his years in Boston, Salmon had direct influence on younger American marine artists, including the Gloucester native Fitz Hugh Lane. Comparing Salmon's portrait of the packet ship *United States* with Lane's oil of the clipper ship *Southern Cross* in Boston Harbor shows the former artist's influence with regard to detailed ship representation, overall composition, and the effects of lighting.

An international selection of other artists brings a breadth of subject matter to the collection with images depicting naval battles and important historical events. One such example is the English painter Duncan McFarlane's portrayal of the Confederate States Navy sidewheel steamer *Nashville* burning the American packet *Harvey Birch*. In a different vein, the occasion of heinous crimes and other headline events brought about the production of broadsides and other printed materi-

als that often incorporated expressive graphic images. The *Execution of the Pirates* is an intriguing example of an adaptation of an existing print block to a specific newsworthy occurrence. Whereas the printer's "stock" woodcut depicts four criminals on the gallows, the adjacent image on the broadside and the description of their act of piracy reveal only three perpetrators. Hence, when the printer used the woodblock, he simply deleted the excess scofflaw from the scene.

Perhaps the most appropriately termed of the maritime art genre is that art that was created by mariners themselves while on a voyage or in port. Such works tended to be created with the limited materials at hand. The ornate becketts and ropework-covered tools that were made from worn-out rigging and sailcloth and the carvings and engraved images made with the by-products of the whaler's prey are just two examples.



The oldest known American figurehead is attributed to famed architect Samuel McIntire who would have carved it about 1800. The piece has been tentatively identified as Liberty holding a portrait of John Hancock. It is not known whether the figurehead was carved for a small vessel or was a model for a larger one.

Photo: Mark Sexton, Peabody Museum of Salem

The ship models made by American and Continental prisoners of war in Great Britain during the late eighteenth and early nineteenth centuries are perhaps the most extreme examples of ingenuity under hardship. Hulls and masts were made from soupbones and scraps of wood, and sometimes even supplemented by human hair when no cord was available for rigging these painstakingly ac-

unfamiliar waters. These objects served to fulfill the society's directive "to collect such facts and observations as may tend to the improvement and security of navigation."¹ As curiosities, however, they were thought to be "at every hand, and were considered too common to be placed in a museum."²

But all of that began to change with the arrival of John Robinson. While serving as botanist, trustee, and treasurer of the museum, John Robinson recognized that the demise of Salem's maritime industry was changing the status of these objects, and in 1889 he began actively soliciting artifacts that would serve as "a memorial of the commercial marine period." One hundred years have passed since the museum's first exhibition of maritime history on the north wall of Ethnological Hall (East Hall) in 1890. Since then, the maritime collections have grown to incorporate a wide variety of artifacts of life at sea and representations of the vessels, activities, and individuals who have played a part in commercial, naval, and recreational maritime ventures. The new exhibition *Drawn From the Sea: Images and Artifacts from the Maritime Collections* features a variety of the paintings, drawings, and mariners' arts that form the mainstay of the museum's permanent collection. The need for this new exhibit forum is proof of the fallability of the otherwise foresighted Mr. Robinson's prediction in 1921 that "as time passes the accessions of portraits, ship paintings and models are likely to be less frequent."³

The new GALLERY OF MARITIME ARTS provides a protective environment that allows for the exhibition of objects that might otherwise be considered too fragile or unstable to be put on display. Light-sensitive watercolors form a large proportion of the ship portraiture in the maritime collections, particularly watercolors from the Mediterranean school of the early nineteenth century. At that time, portraits of vessels were being brought back by captains and crewmen as souvenirs of American prosperity created by the neutrality of the young nation during the naval confrontations between England and France. Many of these images brought back to Salem were painted on speculation and then hawked to the ship's company while the ship was in the foreign port. A particularly fine example is a portrait of the ship *Monk* of Salem by the artist Nicolas Cammillieri, purchased by Captain John Allen in 1805 and donated to the museum 102 years later by a descendant.

The Roux family were by far the most successful artists of this school, and today the largest collection of their work in America is at the Peabody Museum of

Salem. Some of the most interesting of the Mediterranean school portraits are votive pictures designed to act as historical documents and to give thanks for the deliverance from disaster of those involved. Francois Roux's 1860 image of the ship *Poland* depicts the vessel aflame and flying a distress signal. In May 1840, the packet *Poland* was struck by lightning and her cargo of cotton was ignited. The boats were filled and the passengers were towed astern of the flaming craft. After two days they were all rescued by the ship *Clifton* of Boston, with the *Poland* totally destroyed.

Portraits of individuals painted in foreign ports made popular souvenirs as well. Adorning the East India Marine Society's quarters were portraits of the members and of the foreign merchants with whom they traded. These portraits remained at home when the individual was abroad and also served as symbols of good faith when exchanged with merchants across the sea. One of the oldest portraits in the museum's collection is a pastel of Henry Elkins by the Dutch artist Hirschmann, dated 1791. Captain Elkins, an East India Marine Society member, was employed by Elias Hasket Derby and captained several of his vessels. A man of ill luck, he was shipwrecked several times, and his ships were successfully attacked by both British and French vessels.

The twentieth century has seen radical transformations in maritime industry, particularly on the North Shore where maritime commerce has been overtaken by pleasure-boating; this evolution is well documented in the department's portrait collection. John Singer Sargent's 1924 watercolor *On the deck of the Yacht Constellation* shows Herbert M. Sears, commodore of the Eastern Yacht Club from 1914 to 1924, aboard the club's most renowned craft. Sargent's placement of his subject within a maritime setting and the ease with which he portrays the vessel's deck and mast indicates his familiarity with the circumstances of ocean travel. Indeed, the artist was equally at home on either side of the Atlantic and spent much of his life traveling between Europe and America.

Other additions of twentieth-century paintings continue the long-standing tradition of commissioning works on subjects of interest to the society's members, particularly when no other images of the subject matter exist or when an event of historical importance occurs. The first painting commissioned for the East India Marine Society was a portrait of the explorer Captain James Cook in 1803. A more recent commissioned work that was donated to the museum is Tom Hoyne's *Headers on*

curate and often quite large models. The bone model of the French frigate *Seduisant* in the exhibit was probably a product of one of the large prison facilities built to hold the overflow from the infamous prison hulks. At these facilities, such as Dartmoor and Norman Cross, trade was conducted between the prisoners and town-folk, providing access to supplies for the incarcerated as well as a market for their models.

Drawn from the Sea is the first exhibit in the new GALLERY OF MARITIME ARTS in the Loring Room, an exhibition space that provides us with an opportunity to focus on the many aspects of maritime art in the museum's growing collection.

Dan Finamore and Paul Winfisky are curators of Maritime History at the Peabody Museum of Salem.

ENDNOTES:

¹Whitehill, Walter Muir, *The East India Marine Society and the Peabody Museum of Salem: A Sesquicentennial History*. Salem: Peabody Museum, 1949. p.6.

²Robinson, John, *The Marine Room of the Peabody Museum of Salem*. Salem: The Peabody Museum, 1921, p.1.

³Ibid., p.2.



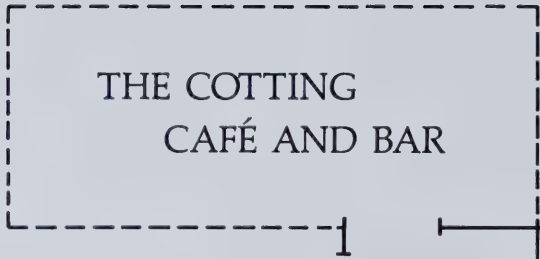
Watercolor of ship **Monk** off Salem by French artist Nicholas Cammilleri, 1806. One of several watercolors in the museum's collection acquired by captains and crewmen as souvenirs of American prosperity in the Mediterranean trade. Many of these images were painted on speculation and then hawked to the ship's company when they went ashore.

Photo: Mark Sexton, Peabody Museum of Salem

EXHIBITORS

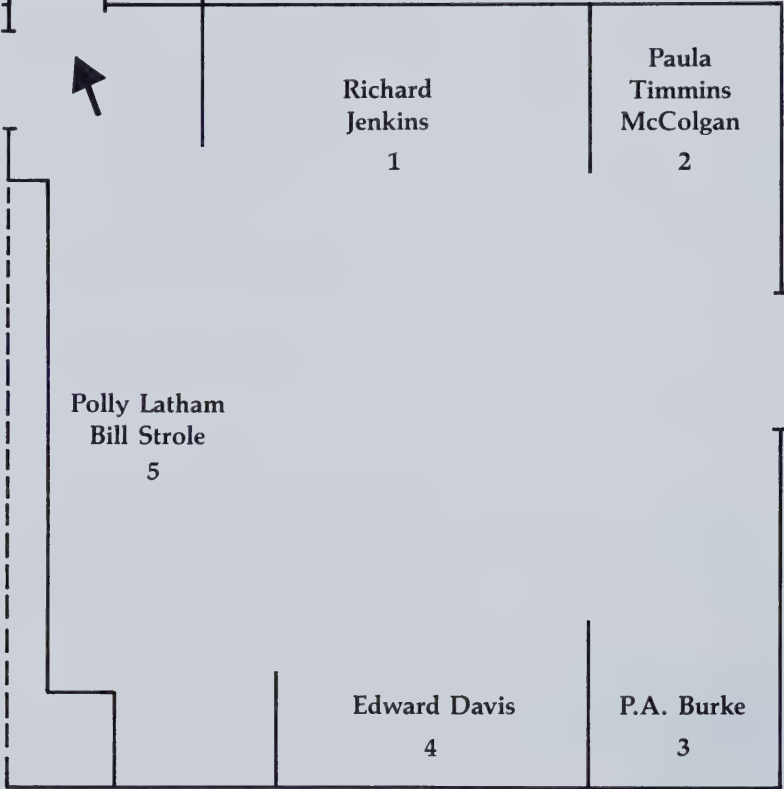
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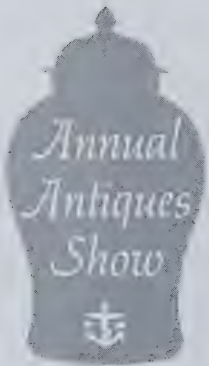
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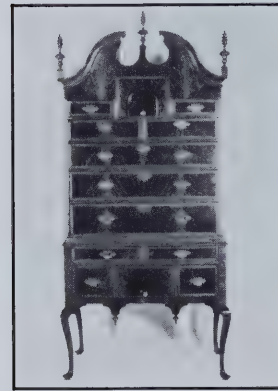
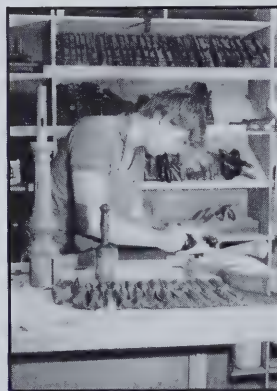
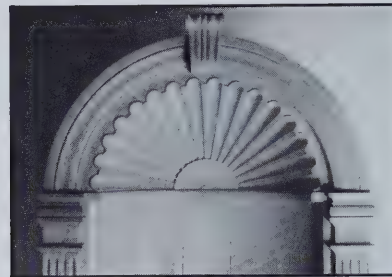
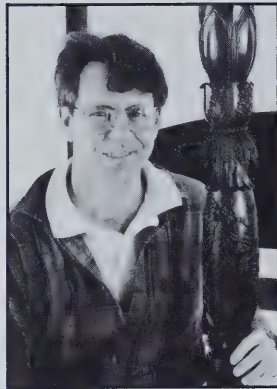
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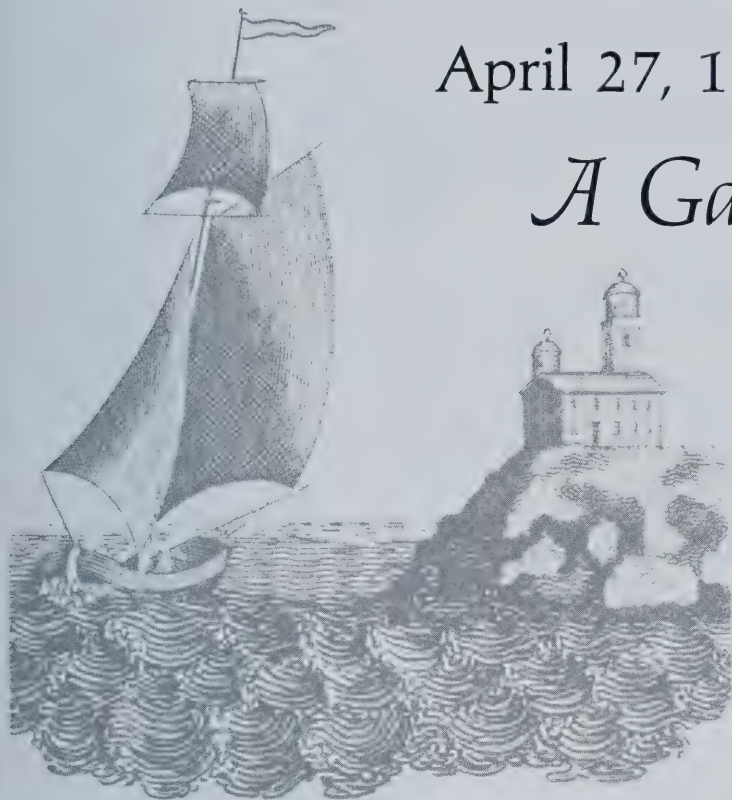


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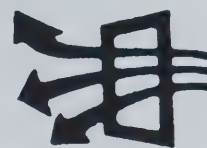
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INDEX TO ADVERTISERS

Alden Merrell Cheesecake Company	48	Richard Jenkins	36
A Standing Ovation	39	Frank C. Kaminski, Inc.	44
Audet's Wine & Spirits	39	L.A. Landry Antiques	31
Michael J. Baumann	31	LandVest	Inside Back Cover
BayBank/Middlesex	39	Latham-Strole Antiques	34
Berkal, Stelman, Davern & Shribman	45	Daniel Low & Co	45
Ronald Bourgeault Antiques	Outside Back Cover	Philip C. Lowe	28
R.C. Bowen	34	Paula Timmins McColgan, Inc.	31
Brewer & Lord	10	Linda Collier McDonough	52
Hollis E. Brodrick	30	McDougall Associates	40
Paul A. Burke	30	Osborne Florist & Greenhouses, Inc.	45
Bursaw Oil Corporation	48	Ouellette Piano	41
A.J.Callahan & Son Inc.	43	Peabody Museum Function Facilities	47
Carter House Antiques	35	Isabel Perkins	31
Christie's	Inside Front Cover	Pickering Wharf	48
Connolly Brothers, Inc.	38	Post Road Antiques	36
Country Curtains	41	Renwood Companies	33
Cricket Press	50	Salem Evening News	41
Carl Crossman / Christine Vining	16	Salem Hospital	38
Edward Davis Antiques	30	Salem Paper Co.	40
Paul J. DeCoste	35	M.D. Schedlbauer	36
Eastern Bank	37	Shawmut Bank	39
Essex County Craftsmen	49	Shawmut Company	6
Essex County Greenbelt Association	32	Shilla Restaurant	49
Felton, Rumbough, Berlin Insurance	12	The Shop at the Peabody Museum	20
Fiduciary Trust Company	14	Shore Bank & Trust	43
First Colonial Bank	42	Sign of the Raven Antiques	35
Lawrence Forlano	35	Sotheby's	3
Good & Hutchinson Associates	32	Sullivan & Worcester	8
Bruce Hamlin's Shoes	40	John J. Walsh	40
J.P's Harbour Side	40	Cameron McLean Wicker, Esq.	45
Hawthorne Hotel	46	Ellyn Wolfe	34
Hunneman & Company Realtors	4	John Wright	36
Donald F. Hunt Agency	45	T. & R. Yonge	34
Ira Lexus	2		



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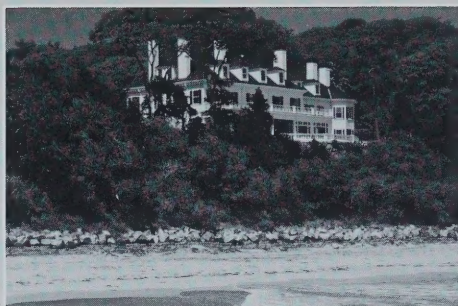
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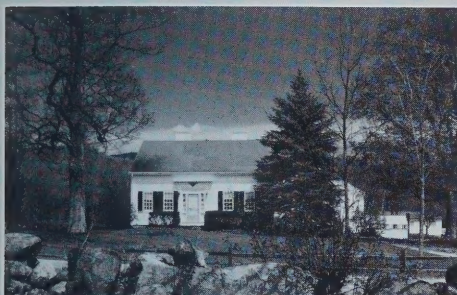
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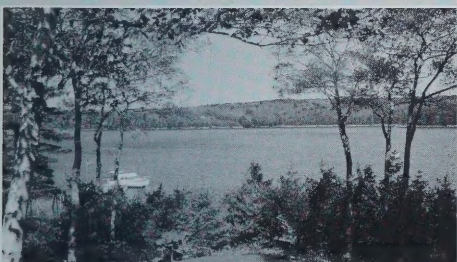


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